



The Dominant Bebop Scale - Part 1

The scale which is commonly referred to as the dominant bebop scale is the mixolydian mode with a passing note. The main reason why we would include a passing note in the dominant scale is that it gives us the right amount of notes to create a strong quaver line on a dominant chord. The passing note is highlighted in orange.

C D **E** F **G** A **Bb** **B** **C**
1 & 2 & 3 & 4 & 1

We can see in the line above that by including the passing note between the 7th (Bb) and the root (C), the chord tones land on the beats of the bar and the passing tones fall on the second quaver of each beat. If the dominant chord (C7) was resolving to a I chord (Fmaj7) then the line would finish on the 5th of the F major 7 chord.

This concept also works effectively when descending the line -

C **B** **Bb** A **G** F **E** D **C**
1 & 2 & 3 & 4 & 1

The gap between the 7th and the octave does not have to be filled with a chromatic note (B). It can be filled with any note that the improviser chooses. This could be a note from the mixolydian scale such as the fifth -

C **G** **Bb** A **G** F **E** D **C**
1 & 2 & 3 & 4 & 1

Or with an altered extension such as a #11 -

C **F#** **Bb** A **G** F **E** D **C**
1 & 2 & 3 & 4 & 1